

side; the walls, from 60 to 70 feet high, are composed of squared stones and tiles, the latter of which are increased in number at the angles, and in the windows and arches, which are numerous throughout. The facade is no longer standing, but the foundations remain, and the plan of the entire edifice can be tolerably well comprehended by the visitor. The external walls are pierced with two rows of semicircular windows, encircled with triple rows of tiles, and tiles in double and triple rows alternate throughout with the squared stones: some of the large arches are turned with wedge-shaped stones and tiles. The rooms on the ground-floor must have been at least from twenty to thirty in number, and many of them are still almost perfect. A grand hall, supported by two rows of columns, and terminating inwards with an apse, is one of the portions of which the upper parts have been dismantled.

The term *Therma* seems to have been given to this edifice in consequence of the hypocausts discovered, and for no other reason. By a strange mistake, it was usual to associate the hypocaust in all cases, with baths, with which, at least in the north of Europe, they seldom had any connection. The spacious dimensions of this building, the number and variety of the apartments, and the architectural elegance, may sanction our transferring to it the appellation of "Palace," heretofore applied to the Basilica noticed above. In some of the rooms, it may be remarked, were found vestiges of tessellated pavements; and the walls, in a few instances, appear to have been covered, to a certain height, with foreign marbles, and above, with frescoes in wide parallel bands of different colours, upon a red ground. It was at Treves, in the triclinium of *Æolus*, where Ausonius saw the beautiful fresco painting of Cupid crucified by the nymphs, which excited his admiration and suggested the theme of one of his poems. This is only one of numerous allusions, in ancient writers, which might be quoted in evidence of the beauty and grandeur of buildings which formerly existed at Treves, some of which, we can suppose, may be traced in the remains yet standing.

In the vicinity of Treves, at about a quarter of a mile from the building mentioned above, is situated the amphitheatre. The high road conducts to one entrance, a path across gardens and fields to the other. It has been excavated out of a small hill, the sides of which, now covered with vines, were thus made to serve the purpose of artificial walls. The approaches, on both sides, were adapted both for carriages and foot passengers, with vaulted passages—a large one, and two of narrow width leading to the seats; and to these entrances semicircular towers were attached, of which, on the south side, considerable portions are yet standing. The entrances are opposite to each other, at the distance of about 220 feet, which is also that of the greater axis of the ellipsis of the amphitheatre, the smaller being 155 feet. The walls which surrounded the arena and fenced in the spectators, and the cells allotted to the regulators of the sports, are still well preserved; and a hollow, walled cave, to which is an opening through the hill, on the city side, indicates the avenue by which the combatants were conducted to the arena. The concave sides of the hills show where rows of seats rose one above another; but no traces of them, or very few, are now to be distinguished. The arena is well paved with slate, and a water-course runs below round the edge. This channel is conducted beneath the south entrance and the high road, and emerges itself, through an exceedingly perfect stone arch, into the valley. Though inferior to amphitheatres in the south of France and in Italy, in architectural features, it must still be regarded as a work of grand design, and when in perfect condition, which now we can only well comprehend from restored views, must have presented an imposing appearance, vast and peculiar, and not devoid of elegance, if we consider the decorations, of which some examples are preserved in the *Porta Nigra*. Its construction is admirably adapted for hearing, as, at the present day, in its dilapidated condition, a voice uttered to an ordinary conversation tone, can be distinctly heard across the longest part of the area: a fact suggestive of no pleasing reminiscence, recalling to the imagination no strains of melody or harmony delighting a refined and

humane audience, but shocking the mind with the discordant sounds of misery, appropriate to this place of cruelty and death. The Roman men and women, who by thousands enjoyed the bloody spectacles of the amphitheatre, must have enjoyed with their ears, as well as with their eyes, the details of scenes which we shudder to think upon, and to which even the bull-fights, the prize-fights, and the horse-races of modern times present no parallel. No cry of despair, no groan of the dying, no shriek of the lacerated could have escaped unheard by the remotest spectator; and when the ferocious Constantine turned such numbers of his helpless Frankish prisoners loose into the arena that the beasts stood still, satiated with slaughter, the audience, doubtless, returned home, if not with perfect satisfaction, at least with but few qualms of conscience. The court sycophants and panegyrists of the day lauded these atrocities as noble and famous acts; but no age ever yet produced a tyrant without begetting also men to praise him.

Some little light is thrown on the approximate date of the amphitheatre from a votive altar found on the spot, dedicated to Jupiter and Juno, for the health of Trajan, by a centurion of the sixth legion. But although this inscription shows the building was standing in the time of Trajan, it does not prove its non-existence anterior to his reign. Like most of the other great edifices at Treves, its erection has been attributed to the time of Constantine; but more importance is to be attached to the testimony of the stone which the honest soldier set up for the health of Trajan than to the hyperboles of Eumenius, who sought more to flatter his patron than to write unexaggerated facts.

In 1211, the Archbishop of Treves gave the Roman amphitheatre to some monks for building materials. The argument of the archbishop was, that the ruins were of little or no account to the state, and that they had, for many ages, been useless.\* In the deed of gift he speaks of them in the profoundest ignorance of their origin, although at that time, before the monks began to despoilate, the ruins must have preserved many of their finest features, and the seats were probably perfect. The prelate's mode of reasoning on the utility of ancient monuments, was, in 1211, much the same as that of the corporation of London in 1843, when they gave up the remains of old London-wall, on Tower-hill, to be pulled down. Both were ruins; and, in the eyes of the owners, were merely useless rubbish. The nations who scourged the tyranny and the misguided government of the Romans, doubtless, in the intemperance of invasion and conquest, injured and dismantled public and private buildings; but, possession obtained, it is difficult to conceive the object of the indiscriminate destruction commonly laid to their charge. It is to acts such as those referred to above, done in times of quietude and peace, that the extermination of the works of ancient art should be attributed. We cannot understand why the Franks and Saxons should, for no obvious reason, wage war against their own property, but we have abundant evidence in historical records, and in recent events, to enable us to comprehend why prelates and corporations should order the destruction of what they considered useless.

To the grand edifices of the Roman epoch yet extant at Treves, must be added the cathedral. It will hardly be allowed that this sacred edifice was, as has been supposed, a Christian church, built by order of Constantine. The man who could lead out his captive Frankish princes, and his other prisoners, to the beasts of the arena, was not likely to be so much influenced by the doctrines of Christianity, to which his deeds and his monuments show he paid but little, if any, respect. Neither is it certain that the building is of the age of Constantine, although it is unquestionably of Roman origin. The adaptation of some important pagan edifices, whether it were a palace, a temple, or a basilica, to a Christian church, is immediately apparent, while the internal arrangements, and parts of the facade, may be assigned to the eleventh, and subsequent centuries; and no-

where, perhaps, on this side the Alps, can there be found so fine and interesting an example of the kind. The north and south walls, pierced with windows, are entirely Roman. They are composed of squared stones and tiles, in alternate layers; those of the tiles having two rows; the stones, in rows of three and four. In certain parts, however, this arrangement is modified, and the corners are turned wholly with tiles; these walls are about 130 feet in length, and 5 feet thick. The interior is divided into three divisions by four Corinthian columns, 46 feet high, and 4½ feet in diameter. Opposite to these, on the walls, are pilasters. The columns have all been encased in masonry, but parts of the capitals protrude, indicating at once what is concealed beneath. It is probable, also, that in the facade a good deal of Roman work may be found: in the tower we noticed arches, one of which is of large span, and 4 feet thick. On the north side of the cathedral, some interesting Roman substructions have been recently exposed. They consist of the remains of a hypocaust, and the bases of columns, which seem to indicate some lateral appendages to the original Roman edifice; but to decide whether they are contemporaneous with it, or subsequent, I must refer to the valuable architectural work of Herr Schmidt, now in course of publication. C. R. SMITH.

#### TURNPIKE TOLL-BARS.

No plan could be devised more obstructive of building, of the increase of houses, and the consequent enhancement of land near London than the establishment of toll-bars: the custom is perhaps indispensable in the country, where the charge of repairs is more equitably laid on those wains which pay according to the traffic; but in a town or city wherein all the inhabitants are chargeable with paving and lighting there seems to be slight reason for their continuance. Every inhabitant of a town is interested in the carriage causeway, whether he ply on it or not, inasmuch as his quantum of provisions is drawn thereupon, and as he is concerned for the free intercourse of the drift-way; but the regulation of charge or liability to be rated is calculated justly on the rental of the tenement.

Whether the scale of imposition throughout the country be just or not does not interfere with this question, and the glaring inequalities of charge on some roads, together with the frequency of the extortion, would argue that it was not; but the unfavourable position of some suburban districts where there are bare as compared with others where there are none, shows great mismanagement, or heartlessness, or indiscretion.

As the population increases the habitations multiply: the town grows outward, for it cannot be more compressed within. The villas erected far a-field are ultra-passed by others more distant, and then the intervals are filled in until one continuous street extends six miles in every direction from St. Paul's: some of the diverging lines are even longer; that to Stratford and by Hammermith is a continued extension of the main arterial street, and yet within the distance of one mile from Hyde Park-corner one way, and from the Bank the other, we are arrested by a toll-collector, who makes you stand and deliver.

When the groves of Brompton were the haunt of nightingales, and Mile-end or Bow the delight of the rusticiating artisan, these modes of levying contributions might have been requisite; but now that all the surrounding region is built upon and traversed by streets, with their squares and crescents, it would appear that such remnants of antiquity are miserably out of place.

Why should Transporta Lodge, just twenty yards beyond the toll, have to pay 6d. a cargo for coals or pleasure parties more than No. 3, Beaumarchais-terrace, which is twenty yards at this (the town) side of it? So far as the distance traversed, there is none; and perhaps the sensible calculator (within bounds) who rents the latter, is the better able to pay. The hardship is, however, much greater in the proprietor of houses and building-grounds beyond the toll, for not only is the cost of the toll taken into account by the candidate tenant, but the rate of omnibus fare is a main object for consideration on taking an abode. If the toll-bar

\* "Non itaque considerantes, quod per illos muros parum vel nihil utilitatis in potestate universitatis possit accedens, sed a multis retro annis utilitas fuisse constat." *Ac.—Annal. Trev.*, tom. ii. p. 110.